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REVIEWS AND NOTES

EUROPEAN THEORIES OF THE DRAMA: AN ANTHOLOGY OF DRAMATIC THEORY AND CRITICISM FROM ARISTOTLE TO THE PRESENT DAY. By Barrett H. Clark. Cincinnati: Stewart and Kidd Co., 1918.

The editor of this collection has had the courage to undertake what must often have occurred to students of the history of criticism as an attractive and much needed task, yet one whose magnitude and complexity might well deter the cautious. And he has been, it may be said at once, surprisingly successful. No editor could possibly know all portions of the field equally well, or could hope to satisfy those whose special interests have led them to value by their own standards particular groups of writings on dramatic theory; but Mr. Clark has evidently secured expert bibliographical advice to supplement his own usually sound judgment and his immediate familiarity with certain divisions of the material, with the result that, while no one will find in the book everything he would wish for, no one will refuse to call it not merely useful but positively indispensable. It runs, as the title promises, from Aristotle to William Archer, and includes—sometimes superficially, sometimes with considerable thoroughness—the criticism of Greece, Rome, Italy, France, Spain, Germany, and England. Besides the critical extracts which form the bulk of the material, the editor supplies brief summaries of the history of dramatic criticism in each of the periods and countries represented, and bibliographies not only of criticism but of the drama and the general history of literature for the same periods.

The selections include, first of all, the obvious necessities—the pertinent chapters from Aristotle's *Poetics*, Sidney's *Apology*, Corneille's *Discours*, Lessing's *Dramaturgie*, Coleridge's *Lectures*, and the like; then representatives of the more doubtful field of minor criticism, including work of historic rather than intrinsic importance, such as the early Renaissance critics, Rymer, Diderot, and Goldoni. Mr. Clark is scrupulous in indicating the sources of his texts, omissions, etc., and it would appear that for the most part the choice of both text and the portions to be reproduced has been soundly made. In several instances, such as the selections from Donatus, Daniello, Minturno, Ogier, Chapelain, Corneille, Diderot, and Dumas, translations have been made expressly for this volume, and for the first time. It is unfortunate, on the other hand, that for certain other authors the editor depended on more or less obsolete translations, such as the Bohn versions of Aristotle, Lessing, and Schlegel (in general, he appears to have felt somewhat helpless in the field of German as compared with French

literature), and it is extraordinary that he should have chosen to take his texts of Dryden, Addison, Coleridge, and Hazlitt from the "Everyman's Library," when standard critical texts of these authors are so readily accessible. Fortunately, these are just the authors for which the trained reader will not need his book.

The choice of critical specimens in the minor field is almost a matter *de gustibus*: but in general, as I have intimated, it seems to be as acceptable as could be hoped for. A few omissions might be agreed upon as regrettable. The general plan of the volume making no provision for criticism in the Scandinavian or Slavic literatures, one misses what would otherwise have certainly demanded a place; for example, significant extracts from the letters of Ibsen and from both letters and other writings of Tolstoy, Strindberg's exceedingly significant Preface to *Miss Julia*, and Sologub's discussion of "The Theatre of One Will." Again, if we are to have such comparatively trifling material as the fragment of Donatus and the passage from Sebilet, it should seem that we ought to have something from Heinsius' influential work on tragedy (which Mr. Clark duly notices in his general survey). For the 17th century we should have a specimen from Rapin, who furnishes some individually interesting passages, and whose influence on Dryden makes him of special significance to English readers. If Rymer is represented for his "View of Tragedy," John Dennis might well have a page or so for his. One would like to see the solemnity of Addison and Johnson relieved by Fielding's Preface to *Tom Thumb the Great*, with its suggestive burlesque of conventional dramatic criticism; and it is a pity to include Johnson without the best general passages from the Preface to Shakespeare. To Lamb's brief account of Restoration comedy should certainly be added a part of his remarkable essay on the Tragedies of Shakespeare, with its profound—if paradoxical—analysis of the relation of drama as read to drama on the stage. Of Shakespeare criticism one cannot insist on any full representation, since that would be a subject for a book by itself; yet if Coleridge is to be allowed place for specific interpretations of *The Tempest* and *Othello*, there should also be room for a selection from A. C. Bradley's *Shakespearean Tragedy*, the finest work in its field since Coleridge's day. Mr. Clark found no Italian criticism since Goldoni which demanded representation, but he would have done well to include a passage from (or, more certainly, to mention) Mazzini's interesting essay on "Fatality as an Element of Dramatic Art." Another page would have allowed room for the significant portion of Schiller's Preface to *The Bride of Messina*, with its important account of the function of the tragic chorus. Finally, and perhaps most important, the omission of any selection from Hebbel's epochal prefaces

and critical reflections is difficult to understand. But it is a tribute to the prevailing thoroughness and catholicity of the editor's work that so few writings as these suggest themselves in so vast a field.

The brief summaries of the history of dramatic criticism in the various periods are well condensed, and, so far as I have been able to test them, reasonably accurate and well proportioned. What one misses is any attempt to bring out clearly the significance of an era or of an individual critic for the development of the great critical principles which stand out from the subject, or—what might be still more useful—to guide the reader to their various sources. Suppose, for instance, that the book provided some index or table, if nothing more, which would enable one to trace out the theory of Probability or Verisimilitude, the doctrine of the Unities, the definitions of comedy and tragedy, the question of poetic justice, of realism, of dramatic conflict, and other such *cruces* of criticism; its value would be enhanced, for the serious student, perhaps tenfold. Mr. Clark might well have devoted to some such end the space devoted, rather questionably, to biographies of the authors quoted; for it is surely of little use, for the purpose in hand, to give the familiar facts in the life of Dante, of Cervantes, or Molière, or more recondite details such as that Jean de la Taille “took cold after the battle of Coutras.” But if the editorial work is destitute of critical philosophy, the book is rich in materials that tempt the philosophic critic to interpret and analyze for himself.

My suggestion of a possible index rerum, as distinguished from an index of names, brings to mind the fact that the actual index to the collection—of authors and titles—is the worst made feature of the volume, being one of the familiar examples of such work of the kind as may be done by a printer's clerk or anyone else who can read and write. For Aristotle there are 106 page entries, for Shakespeare 79, all without any indication of the topic or relationship involved, and without distinction between passing allusion and relevant discussion. Nor does the index, for the most part, cover the extensive bibliographical lists (though in a few cases it seems to have been stretched to do so)—a field where it might be particularly serviceable. If a second edition of the book should appear, a new index should certainly be made.

A few matters of detail may be noted. On page 41, under “Dramatic Criticism of the Middle Ages,” some mention of the remarks on tragedy by Boethius and Notker may be looked for; these are to be found in Cloetta's well known work which Mr. Clark cites on p. 43, under Donatus, but not under the general subject of medieval criticism. Chase's *English Heroic Play*, cited on p. 101, should be transferred to the section on drama of the Restoration. In like manner, Miss Wylie's *Studies in the*

Evolution of Criticism, cited on p. 102, does not concern the Elizabethan period, but belongs under the age of Dryden and that of Coleridge. On p. 115 the name of Maréchal should be included among the early protestants against rigid rules of form (see Lancaster's article in my bibliographical notes below), rather than in connection with the early formalists. In this same section Mr. Clark omits the early *Académie de l'Art Poétique* of Deimier (1610), A. de Bourbon's *Traité de la Comédie et des Spectacles selon la tradition de l'église* (1667; sometimes called a model for Jeremy Collier's *Short View*), de Norville's translation of *La Poétique d'Aristote* (1671, the earliest in French), and Dacier's decidedly interesting translation and commentary, *La Poétique d'Aristote, traduite en françois avec des remarques* (1692). On p. 172 the mere mention of the name of Hurd as a rhetorical theorist should be supplemented by a reference to his extensive commentary on the *Ars Poetica* of Horace. On p. 271 it would be well to mention La Motte's most original contribution to dramatic criticism—his pioneer argument in favor of the use of prose for the drama (in his Preface to *Oedipe* and elsewhere). In the same section there should perhaps be found a place for de Gaullier's *Règles de Poétique, tirées d'Aristote, d'Horace, de Despreaux*, etc. (1728). On p. 313 or 314 one expects some reference to the vogue of *Schicksalstragödie* in Germany, and the attacks upon it by Count Platen. On p. 416 there is a mistranslation from Maeterlinck (perhaps only a printer's error): at the close of the selection he is made to say that he is awaiting a new "poet," instead of a new *force*, to supplant the power of death. (At this point the reader might well be referred to Maeterlinck's later writings, especially *Wisdom and Destiny*, in which he records his partial success in finding the new power.) On p. 420 one looks for some mention of the progress of recent Shakespeare criticism, especially such epochal works as John Corbin's *The Elizabethan Hamlet* (1895), Bradley's *Shakespearean Tragedy* (1904), Thorndike's *Influence of Beaumont and Fletcher on Shakespeare* (1901), and the recent articles of E. E. Stoll (opening with his paper on "Anachronism in Shakespeare Criticism," *Modern Philology*, 1910).

The bibliographical lists for the aid of students who wish to pursue the subject with some thoroughness are, on the whole, remarkably good, the only conspicuous deficiency being in reference to periodicals, which are covered only by an occasional title, as by accident; this applies not only to the more learned journals, but to such as the *Drama Magazine* and *Poet Lore*, which contain a considerable amount of pertinent material. But the bibliography is good enough to be taken as a basis for serious work, and hence deserves to be supplemented for the convenience of those who may use the book; to that end I

append the following additional items, without any thought that either Mr. Clark or the reviewer should aspire to completeness.

Under Aristotle (p. 5):

H. Gartelmann: *Dramatische Kritik des Aristotelischen Systems* (1892).

F. Knoke: *Begriff der Tragödie nach Aristoteles* (1906).

G. R. Noyes: "Aristotle and Modern Tragedy," *Mod. Lang. Notes*, 13:6 (1898).

C. V. Boyer: *The Villain as Hero* (London, 1914).

Lane Cooper: "The Fifth Form of 'Discovery' in the Poetics," *Classical Philology*, 13:251 (1918).

Under Elizabethan Drama (p. 102):

A. W. Ward: *History of Dramatic Literature* (London, 2d ed., 1899).

A. H. Thorndike: "The Relations of *Hamlet* to Contemporary Revenge Plays," *Pub. Mod. Lang. Assn.*, 17:125 (1902).

Under Sidney (p. 103):

Ewald Flügel, edition of the *Defence of Poesie* (Halle, 1889).

G. E. Woodberry, edition of the *Defence* (Boston, 1908).

M. W. Wallace: *Life of Sidney* (Cambridge, 1915).

Under Jonson (p. 108):

W. D. Briggs, edition of *Sejanus* (Boston, 1911). [Important introduction on Jonson's dramatic theory.]

On French criticism in the 17th century (p. 116):

H. C. Lancaster: "A Neglected Passage on the Three Unities of the French Classic Drama," *Pub. Mod. Lang. Assn.*, 23:307 (1908).

R. M. Alden: "The Doctrine of Verisimilitude in French and English Criticism of the 17th Century," *Matzke Memorial Volume* (Stanford University, 1911).

On Chapelain (p. 125):

C. Searles: *Catalogue de tous les livres de feu M. Chapelain* (Stanford University, 1912).

On Corneille (p. 138):

C. Searles: "Corneille and the Italian Doctrinaires," *Mod. Philology*, 13:169 (1915).

On English drama and criticism of the Restoration and 18th century (p. 173):

A. W. Ward (as above under Elizabethan drama).

A. W. Ward, edition of Lillo's *London Merchant* and *Fatal Curiosity* (Boston, 1906). [Important introduction on bourgeois and fate tragedy.]

T. R. Lounsbury: *Shakspeare as a Dramatic Artist* (N. Y., 1901).

G. B. Dutton: "Theory and Practice in English Tragedy, 1650-1700," *Eng. Stud.*, 49:190 (1916).

- C. G. Child: "The Rise of the Heroic Play," *Mod. Lang. Notes*, 19:166 (1904).
- J. W. Tupper: "The Relation of the Heroic Play to the Romances of Beaumont and Fletcher," *Pub. Mod. Lang. Assn.*, 20:584 (1905).
- F. and J. W. Tupper: *Representative English Dramas from Dryden to Sheridan* (N. Y., 1914).
- R. M. Alden (as above under French criticism).
- R. M. Alden: "The Decline of Poetic Justice," *Atlantic Mo.*, 105:260 (1910).
- On Dryden (p. 176):
- G. R. Noyes: *Selected Dramas of John Dryden* (Chicago, 1910). [Important introduction on Dryden's dramatic theory.]
- On Rymer (p. 205):
- T. R. Lounsbury (as above under English drama and criticism).
- G. B. Dutton: "The French Aristotelian Formalists and Thomas Rymer," *Pub. Mod. Lang. Assn.*, 29:152 (1914).
- On Addison (p. 227):
- W. B. Worsfold: *The Principles of Criticism* (London, 1902).
- On German drama (p. 254):
- H. Hettner: *Literaturgeschichte des 18n Jahrhunderts* (Braunschweig, 1881).
- On 18th century French literature (p. 272):
- H. Hettner (as above).
- On modern German drama and criticism (p. 315):
- J. Minor: *Die Schicksalstragödie in ihren Hauptvertretern* (Frankfort, 1883).
- J. Krumm: *Die Tragödie Hebbels* (*Hebbel-Forschungen*, III, 1908).
- G. Pollak: *Grillparzer and the Austrian Drama* (N. Y., 1907).
- O. E. Lessing: *Grillparzer und das Neue Drama* (München, 1905).
- L. H. Allen: *Three Plays by Frederic Hebbel* (Everyman's Library, 1914).
- On Schiller (p. 317):
- E. Kühnemann: *Schiller*; trans. K. Royce (Boston, 1912).
- W. Deike: *Schillers Ansichten über die tragische Kunst* (Helmstedt, 1891).
- U. Gaede: *Schiller und Nietzsche als Verkünder der tragischen Kultur* (Berlin, 1908).
- G. Buyers: "The Influence of Schiller's Drama upon English Literature, 1780-1830," *Eng. Stud.*, 48:349 (1915).
- On Goethe (p. 325):
- J. Dünster: "Goethes Ansicht über das Wesen der Tragödie," *Goethe Jahrbuch*, 3:132 (1882).
- On Freytag (p. 354):

E. Woodbridge: *The Drama, its Laws and Technique* (Boston, 1898). [Based on Freytag.]

On 19th century English drama (p. 421):

S. C. Chew: *The Dramas of Lord Byron* (Göttingen and Baltimore, 1915).

A. Pudbres: "Byron the Admirer and Imitator of Alfieri," *Eng. Stud.*, 33:40 (1903).

E. E. Hale: *Dramatists of Today* (N. Y., 1905).

On Coleridge (p. 423):

J. Shawcross, edition of *Biographia Literaria* and *Æsthetical Essays* (Oxford, 1907).

On Hazlitt (p. 441):

A. Birrell: *William Hazlitt* (London, 1902).

J. Zeitlin: *Hazlitt on English Literature* (N. Y., 1913).

Finally, I note a few errata; in general the proof-reader and printer have done their work well.

Pp. 3, 4 (under Christ and Welcker). Read *griechischen* for *grieschischen*.

P. 27 (under Schanz). Read *Literatur* for *Literature*.

P. 42 (under Wessner). Read: *Aeli Donati quod fertur commentum Terenti*.

P. 54, note. Read "Lander" for "Leander."

P. 60, line 39. Read *comisis* for *comics*.

P. 99, note. 4. Read *Sophonisba* for *Sophonisba*.

P. 100. The reference "9" has no corresponding note.

P. 101, last line. Read "Thorndike" for "Thorndyke."

P. 102, last line. Read "G. Gregory Smith" for "F. Gregory Smith."

P. 172, col. 2, line 31. Read "eighteenth century" for "seventeenth century."

P. 204, col. 1, line 10 from end. Read *Fædera* for *Fædora*.

P. 315, line 17. Read "Boyesen" for "Boyeser."

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CURRENTS AND EDDIES IN THE ENGLISH ROMANTIC GENERATION. By Frederick E. Pierce. New Haven: Yale University Press. 342 pages. \$3.00.

Professor Pierce's book is itself an interesting illustration of that group activity in literature which is its special subject. In devoting himself to the romantic generation he has fallen in with what is almost old enough to be called a Yale tradition. His contribution has been modified by the increasingly critical temper of the *Zeitgeist*, and perhaps by incalculable personal factors. The relation of his work to that of Professor Beers and to the supplementary study of Professor Phelps is partly suggested by the title but not wholly disclosed.